

ZWEITER AUFZUG.

(Die Schaubühne stellt den Garten an Rudolfs Palast vor, wohin sich Karl geflüchtet hat. Die Aussicht schliesst der Main und ein Teil der Stadt Sachsenhausen. Im Garten ist eine Grotte, worin Bildnisse sind, welche die Geschichte der deutschen Fürstin Thusnelda vorstellen, die sich in einen Strom stürzt, um dem Varus zu entgehen, der sie ihrem Geliebten rauben wollte.)

Erster Auftritt.

Pfalzgräfin.

Recitativo.
Andante.

Violino I.

Violino II.

Violetta.

Pfalzgräfin.

Violoncello e Basso.

(verlässt die Grotte und geht an die Ufer des Mains.)

Andante.

Ver-gebens sucht mein Auge dich, Ge-lieb-ter!

Vivace.

Andante.

Wie seine Krieger über die Hügel flieh'n.

Wo schmachtest du ent.

Vivace.

Andante.

p *f* *p* *sf* *f* *p*

fernt von deiner Freundin! Grausame Ber-ge, weicht! Lasst meiner See-le den letz-ten

p *f* *p* *sf* *f* *p*

pp *f* *p* *pp*

Trost, noch einmal ihn zu sehn. Wünsch' ich zu viel für so viel Schmerzen? Sie

pp *f* *p* *pp*

sf *f* *p* *a tempo*

weichen nicht, ich werd' ihn nicht er-bli-cken. Vielleicht, o

sf *f* *p*

Him-mel, flie-ssen mei-ne Thrä-nen mit seinem Blut in die-sen

rinf. *f* *ff* *p*

Strom! Wie stürmt der schreckliche Gedanke in meinem Bu - sen! Ach!

rinf. *f* *ff* *p*

pp sf p sf p sf p sf p pp

(Sie steht lange erstarrt da, endlich geht sie mit langsamen Schritten das Ufer hinauf in die Gebüsch.)

Ich muss vergehen!

pp sf p sf p sf p sf p pp

Zweiter Auftritt.

Karl.

Karl (allein, kommt auf der andern Seite des Gartens her).

Sie flohen al - le, o die Fei - gen! Wie stürz - te der Mann in das ge - stahl - te Heer! Sie schmolzen

weg vor seinem Bli - cke, die Weichlinge! Der gro - sse Mann! Ich lieb' ihn! Mit ihm, mit ihm al -

lein, mit Günther, möcht' ich's wagen! Was Ruhm ist's uns, wenn Schwäch're vor uns flie - hen! Wie sei-ne

Helden be-täubt zu-rü-cke sanken, als Schwert und Blick den Weg mir bahnten durch ih-re Lanzen.

Recitativo.

Andante maestoso.

Viol. I.

Viol. II.

Violetta.

Karl.

Vcl. C.B. e Fagotti.

Ich bin al-lein, zu was entschliess'ich mich? Wo

col 8va sub

Andante maestoso.

bin ich? was erwart'ich hier? Wo

Fagotti.

p *sf* *p* *sf* *p* *p* *sf* *p*

Viol. I.

pp *sf* *p* *sf* *p* *p* *sf* *p*

Viol. II.

pp *sf* *p* *sf* *p* *p* *sf* *p*

Violetta.

pp *sf* *p* *sf* *p* *p* *sf* *p*

such ich sie, wo such ich sie, nach der sich meine Seele sehnt, für

Vcl. e C. B.

pp *sf* *p* *sf* *p* *p* *sf* *p*

Vivace.

a 2.

f *p* *f* *p* *f* *p* *f* *p*

die ich jeder Ruh entsa-ge, mit Kriegesheeren durch die Länder

f *p* *f* *p* *f* *p* *f* *p*

Vivace.

f *p* *f* *p* *f* *p* *f* *p*

ir - re und Königreich'er - beu - te, tausendmal mein Leben opfere!

f *p* *f* *p* *f* *p* *f* *p*

Andantino.

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(Karl nähert sich der Grotte.)

Thusnel-da! Deine ed-le

Andantino.

Vivace.

a 2.

That! Wie hei-sse, e-wige Liebe aus ih-rem Auge

Vivace.

strahlt! Sie fliegt dem Tod entge-gen! O, wo ist dein Ge-liebter, der dich ret-tet?

Der mit dir in dem Arm des Todes sich ver - ei - nigt? Ach! Was ahndet mir! Ist's

Allegro. Largo.

mög-lich? Wie? Mein Bild-nis?

Allegro. Largo.

die Worte, die sie darunter schrieb:)

a tempo

Für dich al - lein hab' ich ge-lebt! Ihr

(Er steht erstaunt, betäubt da, wälzt die Augen zum Himmel, sieht sie.)

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Allegro.

Oboi. *f*

Fagotti. *f*

Corni in E. *f*

Viol. I. *f*

Viol. II. *ff*

Violetta. *ff*

(Er steht auf, starrt die Schrift wieder an.)

Himmel!

Vcl. e C.B. *ff*

Allegro.

Moderato.

Allegro.

p cresc. f

cresc. f

p cresc. f

p sf p sf p

cresc. f

cresc. f

cresc. f

p Moderato. sf p sf sf p

cresc. Allegro. f

Andantino.

pp

Wa-rum verweil ich, ihr zu fol-gen? Un-glück-li-che! Für mich al-lein,

pp

Andantino.

Vivace.

rinf. *f* *p*

für mich allein hast du ge- lebt! Wie kann ich le- ben! Ach! — Ist kei- ne Rettung?

rinf. *f* *p*

Vivace.

f *p* *f* *f*

Du bist tot! Bist tot! Nach dir, was ist mir

Andante.

f *p* *f* *ff*

übrig? Ich Rasender such Kaiser - tü - mer! Was ist die

Vivace.

ff *ff* *ff*

Andante.

f *ff* *ff*

Andante.

pp *f* *pp* *f*

Welt mir? Du bist nicht mehr! Du! Was seh' ich?

Vivace.

f *f* *f*

Andante.

pp *f* *pp* *f*

Vivace.

Andante.

O, du wartest meiner an diesem Altar deutscher Liebe! Du

Andante.

rufst, Getreue! Glücklich, glücklich bin ich! Mich hat kein blosses Schicksal hierher geleitet.

Andante.

Andante affettuoso.

Fagotti.

dolce

Viol. I.

dolce

Viol. II.

Violetta.

Karl.

Vcl. e C.B.

Andante affettuoso.

a 2.

Welche ed - le

Triebe! Sie leb - te mir. Süsser Zug der Liebe ich

Solo

fol - ge dir! Süsser Zug, süsser Zug der Lie - be! Ich fol - ge dir! — Ich

p *sf* *p* *sf* *p* *sf* *p* *f* *p*

fol - ge dir! Welch'ed.le

sf *pp* *sf* *pp* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

Trie-be! Sie leb - te mir! Sü - sser Zug der Liebe! Ich fol - ge

pp *sf* *p* *pp* *f* *p* *pp* *f* *p* *p* *pp* *sf* *p* *pp* *sf*

dir! Sü - sser Zug der Lie-be! Ich fol - ge, ich fol - ge dir!

Wel - che Liebe, 'welch' edle Triebe! Sie leb - - - - te mir!

Sü - sser Zug der Lie-be! Ich fol - ge, ich fol - ge, fol - - - - ge, ich

fol - ge, fol - ge dir! Ich fol - ge dir, ich fol - ge dir, ich fol - ge dir!

Ich le-be noch? Hat mich der Tod dir, schöne

Pfalzgräfin. (mit Entzücken)
Karl!
Seele, schon zugesellet? Du le-best! O zerfließe meine Seele! Komm schlies dich

Dritter Auftritt. Asberta, die Vorigen.

Asberta.
Der Held ist hier, und Günther wird ge-krönt! Auf seiner Stirne glänzt sie
(Da sie sich umarmen wollen, kommt Asberta mit Eile und trennt sie.)
Karl.
ewig an mein Herz!

schon die Kron' der Kai-ser! Willst du mehr von mir er-fah-ren? Dei-ne Braut hast du ver-lo-ren-

Karl. Pfalzgräfin. Asberta.
Mut-ter! Ach! Warum ver-weilst du? Ei-le! Mit Waf-fen trot-ze deinem Schicksal!

Terzetto.
Allegro spiritoso.

Oboi.
Corni in D.
Viol. I.
Viol. II.
Viola.
Pfalzgräfin.
Asberta.
Karl.
Vel. e C. B.
NB.
Allegro spiritoso.

Be-stürm' das La-ger, zer-reib, zer-reib die Fein-de! Zer-

NB. Die Fagotte spielen mit den Bässen, bei geteilten Stellen das erste mit dem Vel., das zweite mit dem C. B.

D. D. T. VIII.

reiß' die Fein.de! Zer.stör' die Wäl.le! Ent.flam.me, ver.nich.te, ver.

nich.te die Stadt! Er.greif' den Sie.ger! Er.greif' den

f *p* *mezzo f*

Sie - ger! Wenn sei-ne Hän-de die Ketten tra-gen, dann sin - ket die Krö-ne vom Haupt! Ein

f *p* *mezzo f* *Vel.*

p *f*

deut - scher Held muss Glück und Ruh mer - ringen! Ihn krönt nur ei - ne Hel - den - that.

p *f* *Ich*

p C.B.

will durch Hee'r und Ström und Fel - sen - dringen! Wer liebt, thut

Dich wird der Fein - de Wuth ver - schlingen, die
je - de Hel - den - that.

a 2.
 Lieb ist mehr als Hel - den - that. Heisst
 Was kann der Macht der Liebe wi - der - stre - ben?

Lie - be sich dem Tod er - geben?
 Dich
 Für dich, Ge - lieb - te, geb ich tau - send Leben.

f *p* *p*

Die hast du Be - ster

lohnt der Kaiser - thron.

Die Lie - be ist mein Lohn!

sf *p* *pp*

sf *p* *rinf. p*

schon! Die hast du Be - ster, Be - ster schon! Die hast du

— Die Lie - be ist mein Lohn!

sf *p* *rinf. p*

Musical score for "Der Hirt auf dem Felsen" by Franz Schubert. The score is for voice and piano. The voice part is in G major, 4/4 time. The piano accompaniment is in G major, 4/4 time. The score includes a vocal line and a piano accompaniment. The vocal line has lyrics in German: "Be - - - - - ster schon!". The piano accompaniment features a prominent arpeggiated figure in the right hand and a more rhythmic bass line in the left hand. The score is marked with "cresc." and "f" (forte) dynamics.

[illegible]

stürm' das La-ger! Zer - reib, - zer - reib - die - Feinde! Zer - reib die

Ich will durch Feu'r und Ström' und - Fel - sen dringen!

Dich

wird der Fein - de Wut, der Fein - de Wut ver - schlin - gen.

Feinde! Zer - stör' die Wälle! Ent-flamme, ent - flam - me, ver - nich - te die

Wer - liebt, thut je - de Hel - den - that!

[illegible]

Die hast du Be - ster schon! Die
Dich lohnt, dich
Lie - be ist mein Lohn! Die

hast du Be - ster schon!
lohnt der Kai - ser - thron. Ein Held muss Glück und Ruhm er -
Lie - be ist mein Lohn!

Die Lieb' ist mehr als Hel - den - that! Die Lieb' ist
 ringen! Ihn krönt nur ei - ne Hel - den - that, ei - ne Hel - den - that!
 Wer liebt, thut je - de Hel - den - that. Helden - that!

mehr, ist mehr als Hel - den - that! Die Lieb' ist mehr, ist mehr als
 Ihn krönt nur ei - ne Hel - den - that! Ihn krönt nur ei - ne
 Wer liebt, thut je - de Hel - den - that! Wer liebt, thut je - de

Hel - den - that, mehr als Hel - den -
 Hel - den - that, ei - ne Hel - den -
 Hel - den - that, thut je - de Hel - den -

that!
 that!
 that!

cresc. *f* *ff*
cresc. *f* *ff*
cresc. *f* *ff*
cresc. *f* *ff*
cresc. *f* *ff*
p *f* *f* *f* *f*

Asberta.

Be-glei-te mich: Ich zeige dir den Pfad, wo du dem Feind ent-gehst, wo dei-ne Völ-ker dich er-

Pianoforte.

Allegro.

(Sie nimmt ihn bei der Hand, führt ihn einige Schritte fort.)

warten. Be-ruf sie, stürm her-ein: an jedem Thore wachet meine List und sie gebeut dem Sieg!

Pfalzgräfin (die Karl an der anderen Hand ergreift und ihm nachgeht).

Karl (der sich von seiner Mutter weg gegen die Pfalzgräfin wendet).

Lass mich Unglück-li-che, Ver-las-se-ne dir fol-gen. Dich könnt ich ver-las-sen? Dich! Ge-lieb-te!

Asberta.

Karl.

Flieh! Flieh! Ein Augenblick und sie ist e-wig dein Besitz! O wel-che Stimme! Ei-ner Gottheit

(Er geht mit Asberta ab; die Pfalzgräfin geht einige Schritte nach, muss aber zurück bleiben.)

Ruf! Leb wohl! O Au-gen-blick! O du bist mehr als E-wig-keit! Ach! Wel-che Trennung!

Vierter Auftritt.

Pfalzgräfin.

Unglück-li-cher! Wo eilst du hin? Ich se-he tausend Schwerter dich durch bohren! Sie trinken, ach! Sie

trinken gierig dein edles Blut! Er hört mich nicht, er ist verschwunden! Du willst siegen? Ach! Wieder

den, von dem dein Schicksal und meines abhängt! Mein Vater! Kann ich dann vor dein ergrimmes Antlitz treten?

Recitativo.
Allegro assai.

Fagotti.
Viol. I.
Viol. II.
Violetta.
Pfalzgräfin.
Vcl. e C. B.

Wie wüthen sie in meiner Seele die

Allegro assai.

quälenden Gedanken! Zu stürmend ach! Durchkreuzt ihr meinen vom

p *rinf.* *p* *sf* *rinf.* *p* *sf* *rinf.* *p* *sf* *rinf.*

Andantino sostenuto.

p

Frieden und von jeder Freude verlassnen Geist!

p

Andantino sostenuto.

p *p* *f*

sf *p* *pp* *f* *p* *sf* *p*

sf *p* *pp* *f* *p* *sf* *p*

sf *p* *pp* *f* *p* *sf* *p*

O Tag des Jammers! O Tag— der

pizz. *arco*

sf *p* *f* *p* *sf* *p*

Vivace.
a 2.

f *f* *rinf.* *p*

f *rinf.* *p*

f *p*

Schmerzen, die mein armes Herz zerreißen! O ihr

Vivace.

rinf. *p*

D. D. T. IX.

Andantino.

Himmel! Sind dies die Selig-keiten al-le, die ihr uns in der Liebe schenket!

Andantino.

Ihr unter-warfet sie dem Joch des Stolzes!

Vivace.

Nehmt, nehmt zurücke dieses Herz, das lieben muss! Ach zürne nicht dem Himmel! O fluch nicht der Liebe, zu schwaches

(Andantino.)

(Andantino.)

pp

pp

Herz! Süß, süß ist Lie-be!

(Andantino.)

Andante vivace.

Andante vivace.

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

Wo bist du

Andante vivace.

f *p* *f* *p* *f* *p*

The musical score is written for a piano and voice. It consists of six staves. The first four staves are for the piano accompaniment, and the last two are for the voice. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into three measures. The first measure contains the piano introduction and the first part of the vocal line. The second measure contains the middle part of the piano introduction and the second part of the vocal line. The third measure contains the final part of the piano introduction and the third part of the vocal line. The piano introduction features a variety of dynamics, including *p* (piano), *f* (forte), and *sf* (sforzando). The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are in German and are written below the vocal staff.

Karl? Wo bist du? Ach! Man hat dich mir ent-ris-sen!

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a 2.

Ich

This musical score is for the second ending of the song 'Ich' from Wagner's 'Die Meistersinger von Nürnberg'. It features five staves: Bass, Treble, Violin I, Violin II, and Cello/Double Bass. The key signature is B-flat major (two flats). The score is marked with dynamic changes such as *p* (piano), *sf* (sforzando), and *f* (forte). The tempo is indicated as 'a 2.' (allegretto). The lyrics 'Ich' are written at the end of the piece.

Viol. I.

Viol. II.

Viola.

Cel. & C.B.

wa-ge sie! Ich wa-ge die That, die That, die mich allein beglücken kann! Ich breche

durch! Die La - - - ger wei - chen! Die Lan - zen bre - chen! Die Schil - de

Musical score for "Der Wankende" (Op. 9, No. 1) by Franz Schubert. The score is in 3/4 time, key of B-flat major, and consists of 19 measures. It features a vocal line and piano accompaniment. The piano part includes a prominent triplet in the right hand and a steady eighth-note bass line. The vocal line enters in measure 10 with the lyrics "tö - nen! Ich bre - che durch! Wo ir - ret hin, mein wanken - der".

Schritt! In wel - chen Wü - ste - nei - en ver - l i e r i c h m i c h ! I c h

The image shows a page from a musical score for 'Die Lorelei' by Robert Schumann. The score is written for piano and voice. The piano part consists of three staves: the top two are treble clef and the bottom is bass clef. The key signature is B-flat major (two flats). The tempo is marked 'a tempo'. The vocal melody is on a single staff with a treble clef. The lyrics are in German: 'be - be! Ach! Schre - cken, finstre Nacht ist um mich'. The piano accompaniment features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

her! Und Todesangst! Im Wirbel empor - ter Ele -

[illegible]

Oboi. *f p*

Fagotti. *f p*

Corni in F. *f p*

Corni in Es. *f p*

Viol. I. *f p*

Viol. II. *f p*

Violetta. *f p*

Vcl. e C. B. *f p*

ret-tet mich! Wer ret-tet mich! Die

p

p

p

Klüf - te sau - sen! Die Wo - gen brausen! Die Ber - ge schwanken, schwanken! Die

Musical score for the first system. The vocal part (soprano and bass) has the lyrics: "Him - mel wanken! Die Don - ner kra - - - chen!". The piano accompaniment includes a right-hand part with a long note and a left-hand part with a rhythmic pattern. Dynamics include *f*, *p*, *sf*, and *f*.

Musical score for the second system. The vocal part (soprano and bass) has the lyrics: "Des Ab-grunds Rachen verschlin-get mich, verschlinget mich! Die Berge". The piano accompaniment includes a right-hand part with a long note and a left-hand part with a rhythmic pattern. Dynamics include *sf*, *p*, *cresc.*, *f*, *ff*, and *p*.

Musical score for the first system. The vocal part (top staff) begins with a rest, followed by a half note G4, then a half note A4, and a half note B4. The piano accompaniment (bottom staves) features a series of chords and moving lines. Dynamic markings include *p* (piano), *cresc.* (crescendo), *f* (forte), and *p* (piano). The piano part includes a section marked *mancando* (diminuendo).

schwanken! Die Himmel wanken! Die Wogen brausen! Die Klüfte sau -

Musical score for the second system. The vocal part (top staff) continues with a half note C5, then a half note D5, and a half note E5. The piano accompaniment (bottom staves) continues with chords and moving lines. Dynamic markings include *p* (piano), *f* (forte), and *p* (piano). The piano part includes a section marked *mancando* (diminuendo).

- sen! Des Ab-grunds Ra - chen, des Ab-grunds Ra-chen ver-

p *cresc.* *cresc.* *f* *a 2.*

schlin - get mich, ver - schlin - get mich!

cresc. *f*

cresc. *f*

Ihr

Larghetto.

pp *sf p*
pp *sf p*
pp *sf p*
 könnt mich so— ihr Him-mel hassen! Mich so ver-lassen! Ihr hört mich kla-gen! Ihr seht mich
pp *sf p*
 Larghetto.

sf p *sf p* *sf p*
sf p *sf p* *sf p*
sf p *sf p* *sf p*
 zagen! Und ret - tet, ret - tet nicht! Ihr Himmel, ihr Himmel! Ihr könnt mich so has-sen!
sf p *sf p* *sf*
 Vcl.

Musical score for the first system, featuring vocal and piano parts in B-flat major. The piano part includes a 13/8 time signature. Dynamics include *sf*, *f*, *p*, and *fp*.

Mich so ver-lassen! Ihr seht mich za-gen! Ihr hört mich klagen! Und ret-tet, ret-tet nicht! Und

C.B. *f p*

Musical score for the second system, continuing the vocal and piano parts. Dynamics include *sf*, *p*, and *pp*.

ret-tet, ret-tet nicht!

sf p pp

Primo tempo.

Die Klüf - te sau - sen! Die

Primo tempo.

Wo - gen brausen! Die Berge schwanken! Die Himmel wanken! Die Don - ner kra - chen! Des

D. D. T. IX.

Ab - grunds Ra - chen verschlin - get mich, verschlinget mich, des Abgrunds Rachen,

des Abgrunds Rachen, des Ab - grunds Ra - chen verschlinget mich! Die Berge

schwanken! Die Himmel wanken! Die Wogen brausen! Die Klüfte sauen

cresc. *f* *p* *fp*

sen! Des Abgrunds Rachen, des

mancando *a 2* *pp* *p* *f*

p *a 2.* *rinf.*

Abgrunds Ra-chen, des Ab-grunds Ra-chen ver-schlinget mich, des Ab-grunds

rinf.

p *a 2.* *cresc.* *cresc.* *cresc.*

sf *p* *rinf.* *cresc.* *cresc.* *cresc.*

Rachen verschlin - get mich, des Ab-grunds Rachen verschlin - get

sf *p* *cresc.*

The musical score is written for a voice and piano. It consists of three systems of staves. The first system has four staves (treble, bass, and two grand staves). The second system has four staves. The third system has five staves (treble, bass, and three grand staves). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4.

The vocal line (first staff of each system) includes the following lyrics:

mich, ver-schlinget mich.

geht ab.

The piano accompaniment includes various dynamics and articulations:

- *f* (forte)

- *p* (piano)

- *pp* (pianissimo)

- *cresc.* (crescendo)

- *ten.* (tenuto)

- *a 2.* (second ending)

- *ten. manc.* (tenuto, then decrescendo)

Fünfter Auftritt.

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(Ein majestätischer, triumphirender Marsch wird gehört. Die Schaubühne verändert sich in den schönsten Platz in Frankfurt, wo Günther im Kaiserschmuck unter den Fürsten und Edlen Deutschlands mit den Reichskleinodien die Freudenrufe des Volks empfängt.)

Marsch.

Andante molto.

Flauti.
Oboi.
Fagotte.
a 2.
Corni in C.
Trombe.
Timpani.
Viol. I.
Viol. II.
Violetta.
Vcl. e C.B.

Andante molto.

Soli.
Soli.
a 2.
p

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a full orchestral score with vocal parts. The score is written for a large orchestra, including strings, woodwinds, brass, and percussion. The vocal parts are for the King of Sheikhan, the Mikado, and the other characters. The score is in 2/4 time and is in the key of D major. The music is written in a traditional notation style, with a key signature of one sharp (F#) and a time signature of 2/4. The score is divided into two systems, each with five staves. The first system contains the vocal parts and the piano accompaniment. The second system contains the orchestral parts. The score is written in a clear and legible style, with a good layout and a high level of musical notation. The score is a valuable resource for musicians and musicologists alike.

This musical score is for the song "The Rose Tree" from the opera "The Pirates of Penzance". It is a full orchestral score with vocal parts for the two main characters, the First Pirate and the Second Pirate. The score is written in 2/4 time and features a variety of musical notations, including treble and bass staves, key signatures, and dynamic markings. The lyrics are written below the vocal staves.

The score is divided into two systems. The first system contains the first four measures of the music, and the second system contains the next four measures. The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked "Allegretto".

The first system begins with a key signature change from one flat to two flats (B-flat and E-flat). The music is written in a key signature of two flats. The first measure of the first system is marked with a "C" time signature, indicating common time. The music is written in a key signature of two flats and a 2/4 time signature. The first measure of the first system is marked with a "C" time signature, indicating common time. The music is written in a key signature of two flats and a 2/4 time signature. The first measure of the first system is marked with a "C" time signature, indicating common time.

The second system begins with a key signature change from two flats to one flat (B-flat). The music is written in a key signature of one flat and a 2/4 time signature. The first measure of the second system is marked with a "C" time signature, indicating common time. The music is written in a key signature of one flat and a 2/4 time signature. The first measure of the second system is marked with a "C" time signature, indicating common time. The music is written in a key signature of one flat and a 2/4 time signature. The first measure of the second system is marked with a "C" time signature, indicating common time.

Soli. *a 2.*

Measures 1-6 of the first system. The vocal line begins with a solo section marked *Soli.* and *a 2.* The piano accompaniment features a complex texture with many sixteenth notes. Dynamics include *f*, *p*, and *sf*.

Soli. *a 2.*

Measures 7-12 of the second system. The vocal line continues with a solo section marked *Soli.* and *a 2.* The piano accompaniment continues with its complex texture. Dynamics include *f*, *p*, and *sf*.

Chor der Ritter und des Volks.

Vivace.

Oboe I.
 Oboe II.
 Fagotti. *a 2.*
 Corni in F.
 Corni in D.
 Trombe.
 Timpani.
 Viol. I.
 Viol. II.
 Violetta.
 Soprano.
 Der Kai - ser le - be! Der Kai - ser le - be! Er le - be, er le - be, er le - -
 Contra Alto.
 Der Kai - ser le - be! Der Kai - ser le - be! Er le - - - - - be, er
 Tenore.
 Der Kai - ser le - be! Er le - - - - be, le - be, er
 Basso. *f*
 Der Kaiser le - be! Der Kaiser le - be! Er le - - - - be, le - - -
 Vcl. e C.B.
 Vivace.

le - be, er le - be der Held, er le - be der Held!

le - be der Held, er le - be der Held, er le - be der Held!

le - be der Held, er le - be der Held, er le - be der Held!

be, er le - be der Held, er le - be der Held!

First system of musical notation. It includes a piano part (bottom staves) and a violin part (top staves). The piano part begins with a *p* (piano) dynamic, followed by a *cresc.* (crescendo) and *f* (forte) section. The violin part also features a *p* dynamic, followed by a *cresc.* and *f* section. The notation includes various musical symbols such as notes, rests, and slurs.

Second system of musical notation. It continues the piano and violin parts from the first system. The piano part maintains the *p*, *cresc.*, and *f* dynamics. The violin part continues with similar dynamics and musical notation.

Third system of musical notation, featuring vocal parts with German lyrics. The lyrics are: "Sein Na - me klang: — Zum ver - ber - genden Hain, zum ver - ber - gen - den" and "Sein Na - me klang: — Wir sa - hen die Heere fliehn zum ver - ber - gen - den". The notation includes vocal staves with lyrics and piano accompaniment with dynamic markings (*p*, *cresc.*, *f*).

First system of musical notation, measures 1-6. The score includes a piano introduction with a treble and bass staff. The bass staff has a 'a 2.' marking. Dynamics include *p*, *cresc.*, and *f*.

Second system of musical notation, measures 7-12. The score continues the piano introduction with a treble and bass staff. Dynamics include *p*, *cresc.*, and *f*.

Third system of musical notation, measures 13-18. This system includes vocal entries for 'Hain!' and 'Sein Name ist Don - - - ner-ton!' with a piano accompaniment. Dynamics include *p*, *cresc.*, and *f*.

ton! Klang ü - ber den blu - tigen Main! Ü - ber die Schädel der

ton! Klang ü - ber den blu - tigen Main!

To-ten hin! In den er - be - benden Hain sa-hen wir Hee - re

ff Über die Schädel der To-ten hin! In den er - be - benden Hain sa -

The first system of the piano accompaniment consists of five staves. The top two staves (treble and bass clef) contain the main melodic and harmonic lines, with a *manando* marking above the final measure of the top staff. The bottom three staves (treble and bass clef) provide harmonic support, with a *pp* (pianissimo) marking below the final measure of the bottom staff.

The second system of the piano accompaniment consists of three staves. The top two staves (treble and bass clef) contain the main melodic and harmonic lines, with a *pp* (pianissimo) marking below the final measure of the bottom staff. The bottom staff (bass clef) provides harmonic support.

The third system of the musical score includes vocal parts and piano accompaniment. The top two staves (treble and bass clef) contain the vocal lines, with a *manando* marking above the final measure of the top staff. The bottom two staves (treble and bass clef) contain the piano accompaniment, with a *pp* (pianissimo) marking below the final measure of the bottom staff. The lyrics are: "Hee - - - re, Hee - - re fliehn, Hee - re fliehn! - - - hen wir Hee - - re fliehn, Hee - re fliehn! - - -"

Musical score for a choral and piano piece, page 183. The score consists of two systems of staves. The first system has six staves (piano and four vocal parts). The second system has five staves (piano and four vocal parts). The lyrics are: "Der Kai - ser le - be! Der Kai - ser le - be! Er le - be, er le - be, er".

The first system includes a piano introduction with a forte (*f*) dynamic. The second system features vocal entries for different parts, with lyrics: "Der Kai - ser le - be! Der Kai - ser le - be! Er le - be, er le - be, er".

The musical score is arranged in two systems. The first system contains piano accompaniment for the first two systems of the piece, with staves for treble and bass clef. The second system contains vocal parts for four voices (Soprano, Alto, Tenor, and Bass) with German lyrics. The lyrics are: "le - - - - - be, er le-be der Held, er le-be der Held!" and "le - be, er le - be der Held, er le-be der Held, er le-be der Held!". The piano accompaniment features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal parts are written in a simple, melodic style.

Rudolf.

Wir sind am Zwecke, Freund! Der Böhmer-könig weicht, die Stunde allgemeiner Ruh ist nah; zu dir hob

Pianoforte.

(col 8^{va} basso).....

sf *p*

Deutschland sei ne Hän-de: es ru-het un-ter deinem Schilde. Sei glücklich

sf

Kaiser! Herrsch lang auf deinem Throne! Geniess die hohe Lust dein Vaterland beglückt zu sehen.

p ten. *f*

Aria.

Andante grazioso.

Flauti. a 2.

Fagotti. *dolce*

Corni in Es.

Viol. I.

Viol. II. *pp*

Violetta. *pp*

Rudolf.

Vcl. e C.B. *pp*

Andante grazioso.



First system of musical notation, measures 1-6. The system includes a grand staff (treble and bass clefs) and a separate bass line. The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The notation features various dynamics: *sf p* (sforzando piano) and *p* (piano). The first staff has a melodic line with a trill in measure 2. The second staff has a bass line with a trill in measure 2. The third staff has a bass line with a trill in measure 2. The fourth staff has a bass line with a trill in measure 2. The fifth staff has a bass line with a trill in measure 2. The sixth staff has a bass line with a trill in measure 2.



Second system of musical notation, measures 7-12. The system includes a grand staff (treble and bass clefs) and a separate bass line. The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The notation features various dynamics: *sf p* (sforzando piano), *p* (piano), and *pp* (pianissimo). The first staff has a melodic line with a trill in measure 7. The second staff has a bass line with a trill in measure 7. The third staff has a bass line with a trill in measure 7. The fourth staff has a bass line with a trill in measure 7. The fifth staff has a bass line with a trill in measure 7. The sixth staff has a bass line with a trill in measure 7.

f *a 2.* *p* *f* *p* *f*

Wenn das Sil-ber dei-ner Haare Helm und Stirne, Helm—

a 2. *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

— und Stirne—schmückt, denk des Frühlings dei-ner Jahre: Deutschland

ward durch ihn be - glückt! Wenn das Sil - ber dei - ner Haa - re Helm und

sf p *pp* *sf p* *sf p*

Stir - ne, Stir - ne - schmückt, denk des Frühlings dei - ner Jah - re: Deutschland ward durch -

sf p *sf p* *sf p*

ihn be - glückt! Denk, denk des Frühlingsdeiner Jahre: Deutschland ward durch ihn be -

glückt! Deutschland ward durch ihn be - glückt!

f *p* *f* *p* *f*

pp *f* *p* *f* *p* *f*

f *p* *f* *p* *f*

Ihr

Allegro maestoso.

Oboi.

Fagotti.
a 2.

sf *p* *f* *p* *f*

Trombe in C.

Timpani in C.G.

Viol. I.

Viol. II.

Violetta.

sf *p* *f* *p* *f*

mächtigen Teu-to-nen! Seht eu-ren Herrscher, seht eu-ren Herrscher! Eu-er

Vcl. e C.B.

sf *p* *f* *p* *f*

Allegro maestoso.

f p *rinf.* *f p* *rinf.* *ff*

Nam ist gross! Eu er Nam ist gross!

f p *f p* *rinf.* *ff*

a 2.

a 2.

Musical score for the first system. It includes a piano accompaniment (right and left hand) and a violin part. The piano part features a complex, fast-moving melody in the right hand and a more rhythmic bass line in the left hand. The violin part enters with a melodic line. Dynamics include *p* (piano) and *f* (forte).

Lyrics: *Vcl.* Ihr Herrscher auf — den Thronen! Seht eu — ren

Musical score for the second system. It continues the piano and violin parts from the first system. The piano part has a more active role, with the right hand playing a fast, rhythmic pattern. The violin part continues its melodic line. Dynamics include *f* (forte) and *p* (piano).

Lyrics: Führer! Eu — ren Führer! Eu — er Nam, euer Nam ist gross! Euer Nam ist gross!

(fp) (f) (p) *ten.* (f)

Ihr mäch - ti - gen Teu - to - nen! Ihr Herrscher auf den Thro - nen!

fp f p f

(f) (fp) (p) (f)

(p) (f)

(p) (f)

fp f

Seht eu - ren Herr - scher!

f p f

Musical score for the first system. The top system consists of two staves (treble and bass clef). The first staff has a treble clef and a 2/4 time signature. The second staff has a bass clef. The first staff contains a melodic line with a forte (*f*) dynamic marking. The second staff contains a bass line with a piano (*p*) dynamic marking. The second system consists of four staves. The first staff has a treble clef. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The first staff contains a melodic line with a forte (*f*) dynamic marking. The second staff contains a bass line with a piano (*p*) dynamic marking. The third staff contains a melodic line with a forte (*f*) dynamic marking. The fourth staff contains a bass line with a piano (*p*) dynamic marking. The lyrics "Seht eu - ren Füh - rer! Eu - er Nam," are written below the fourth staff.

Musical score for the second system. The top system consists of two staves (treble and bass clef). The first staff has a treble clef. The second staff has a bass clef. The first staff contains a melodic line. The second staff contains a bass line. The second system consists of four staves. The first staff has a treble clef. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The first staff contains a melodic line. The second staff contains a bass line. The third staff contains a melodic line. The fourth staff contains a bass line.

eu - er Nam, eu - er Nam ist

gloss! Ihr mächtigen Teufeln! Ihr Herrscher auf den Thronen!

Soli.

Eu - er Nam ist gross!

Pianof.

f *ff* *p* *f* *p* *f*

a 2.

Vcl.

Recitativo.
Andantino.

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Oboi. *p*

Fagotti. *dolce*

Viol. I. *f p*

Viol. II. *f p*

Violetta. *fp*

Günther. *fp*

Vcl. e C.B. *fp*

Andantino. *fp*

dolce

a 2.

p

pp

pp

pp

fp

O meine Freunde! Ein Gedanke der Gottheit: Völker glücklich machen!

fp

f

p

f

f

fp

fp

p

p

p

Ihr nennt mich Herrscher; herrschen ist

fp

fp

p

Wohlthun! Nicht für Fürstensind die Völker! Fürsten sind für sie!

sfp sfp rinf. f p sf

Andante vivace.

Um Ruhm vergiesset Günther nicht seiner Brüder Blut!

p sf p cresc. f f f

Andante vivace.

Mein Schwert ist wider Ruhe-störer nur gezückt!

Ich steh an eurer Spitze, Brüder! empfang den ersten Pfeil und deck mit dieser.

f *p*

Andante come prima.

colla parte

Brust das Vaterland, das Vaterland für das allein ein Deutscher lebet!

a 2. *f* *fp* *p*

Andante come prima. *f* *fp*

con sordino

con sordino

Aria concertata.

Andantino con moto.

Flauto obbligato solo.

Oboe obbligato solo.

Fagotti.

Viol. I.

Viol. II. *pp*Violetta. *pp*

Günther.

Vcl. e C.B. *pp*

Andantino con moto.



Thro-ne, der Grund und Stolz der Thro-ne! Sie rief mich, sie rief mich—

sie! ich lei - te e - - wig, e - wig ih-re Hand! Völkerheil

spross unterm Schatten meiner Krone! Völkerheil hebt Kö-ni-ge zum Göt-ter-stand,

sf p

(sf p)

cresc.

cresc.

cresc.

cresc.

cresc.

p

p

p

zum Göt-ter-stand!

cresc.

p

Andante.

Seuf - zer sind der Fluch, der Fluch der Un - ter - thanen!

Andante.

Fürst! Fürst sei des Ge - setz - es er - ster

Vcl. *p*

C.B.

Un-ter-than, sei des Ge - setz - es er - ster Un-ter - than! Seuf - - - - - zer

pp

sind der Fluch der Un-ter - tha - nen, der Fluch der Un-ter - tha - nen! Fürst!

sf p

sf *p* *rinf.*

Fürst sei des Ge - setz - - - es er - ster, er - ster Un - ter - than,

sf *p* *rinf.*

p *cresc.* *f* *Solo.* *pp*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

er - - ster Un - - - ter - - - than!

p *cresc.* *f* *pp*

Allegro moderato.

Flauti.

Oboi.

Fagotti.

Corni in B.

Viol. I.

Viol. II.

Viola.

Günther.

Vcl. e C. B.

Allegro moderato.

Meine Brüder! Mei - ne Brüder! Schwingt der

Frei - heit gold - ne Fah-nen! Der Frei-heit gold - ne Fah - - -

The first system of the musical score consists of two systems of staves. The top system has four staves: three for vocal parts (Soprano, Alto, and Tenor/Bass) and one for piano accompaniment. The bottom system has four staves: two for piano accompaniment (Grand Staff) and two for vocal parts (Soprano and Bass). The key signature is B-flat major (two flats). The vocal parts enter with a melodic line, and the piano accompaniment provides harmonic support. Dynamics include *f* (forte) and *p* (piano). Trills are marked with 'tr'.

The second system of the musical score continues the composition. It follows the same staff layout as the first system. The vocal parts continue their melodic lines, and the piano accompaniment provides harmonic support. The key signature remains B-flat major. Dynamics include *f* (forte) and *p* (piano). Trills are marked with 'tr'.

First system of musical notation, measures 1-4. The score is written for piano, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment. The key signature has two flats (B-flat and E-flat).

Second system of musical notation, measures 5-10. This system includes vocal entries. The vocal parts enter in measure 5 with the lyrics "nen! Günther!". The piano accompaniment continues with various dynamics including *f*, *p*, *sf*, and *dolce*. The system concludes with the lyrics "Günther nahmet, nah met".

Musical score for the first system. The top part shows vocal staves with lyrics: "ihr zu eu - rem Va - ter an! Meine Brüder! Meine Brüder! Schwingt der". The piano accompaniment includes a solo section marked "Soli (dolce)" and dynamic markings such as *p*, *f*, and *p*.

Musical score for the second system. The top part shows vocal staves with lyrics: "Frei - heit gold - ne Fahnen! Der Freiheit goldne Fahnen! Freiheit! Freiheit!". The piano accompaniment includes dynamic markings such as *p*, *f*, *rinf.*, and *a 2.*.

Musical score for the first system, featuring vocal and piano parts. The vocal part (soprano and alto) begins with a rest, followed by a melodic line with lyrics. The piano accompaniment includes a right-hand part with arpeggiated figures and a left-hand part with a steady bass line. Dynamics include *p*, *sf*, and *cresc.*.

Lyrics: Gün - ther nah - - met ihr - zu eu - rem, eu - - rem Va - -

Musical score for the second system, continuing the vocal and piano parts. The vocal part continues the melody. The piano accompaniment features more complex arpeggiated figures. Dynamics include *f*, *rinf.*, and *p*.

Lyrics: - - - ter an!

This system contains the first five staves of the musical score. The top two staves are vocal parts, and the bottom three are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a prominent triplet of eighth notes in the right hand. The vocal parts enter with a melody. The lyrics "zu eu-rem Va-ter an!" are written under the vocal line. Dynamic markings include *sf* (sforzando) and *rinf.* (rinfacciato).

This system contains the next five staves of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment is more active, with many sixteenth and thirty-second notes. The vocal parts continue their melody. The system concludes with a double bar line.

Sechster Auftritt. Asberta, die Vorigen.

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Asberta.
Was seh ich? Ist dies Gün - ther? Er ist ge - krönt! Dies ist der

Pianoforte.

Mann, der mir sein Wort gab, dass heut der fei - er - li - che Tag nicht sei. Er ist ge - krönt! Wie

Viol. I.
Viol. II.
Viola.

stolz bin ich! Ich geh - sei Kai - ser, Gün - ther! Du bist kein Mann!

Aria. Allegro spiritoso.

Flauti.
Oboi.
Fagotto.
Corni in E.
Viol. I.
Viol. II.
Viola.
Asberta.
Vcl. e C.B.

Allegro spiritoso.

Du hast dein

D. D. T. IX.

Musical score for the first system, measures 1-8. The score includes vocal staves and piano accompaniment. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The lyrics are: "Ziel, die Kron' er - langt, die Kron er - langt; dich schmückt der ho - he Sieg, dich". Dynamics include *p*, *ten.*, and *Soli.*.

Musical score for the second system, measures 9-16. The score continues the vocal and piano parts. Dynamics include *f*, *p*, *ff*, *sf*, *rinf.*, *dolce*, and *Vcl.*. The lyrics are: "schmückt der ho - he Sieg, dich schmückt der hohe Sieg; Held! Held!".

Die Kro - ne wankt! Die Kro - ne wankt! Die Kro - ne

wankt! Schon welkt an dei - ner Stirn der Sieg! Die Kro - ne wankt!

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is written for a vocal soloist and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of two systems of staves. The first system includes a vocal line and a piano accompaniment. The second system includes a vocal line, a piano accompaniment, and a cello/violoncello line. The vocal line is in the soprano range. The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand. The cello/violoncello line provides a low-frequency accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *sf* (sforzando) and *rinf.* (rinfacciato).

Die Kro - ne - wankt! Die Kro - ne - wankt! Schon welkt an dei - - ner Stirn, an

C.B. p

dei-ner Stirn der Sieg! Schon welkt der Sieg, an dei - - - ner Stirn der

Sieg!

f *p* *pp* *a 2.*

Du hast dein Ziel, die Kron' er - langt, dein

f *p* *pp* *a 2.* *Soli.* *(p)* *Soli.* *(p)* *p* *Soli.* *(p)*

Ziel, die Kron' er - langt, die Kron' er - langt; dich schmückt der ho - he - Sieg, dich schmückt der ho - he -

Musical score for the first system, featuring piano and vocal staves in D major. The piano part includes strings and woodwinds with dynamic markings like *f*, *p*, *sf*, and *(f)*. The vocal part has lyrics in German.

Sieg, dich schmückt der hohe Sieg; Held!

Musical score for the second system, continuing the piano and vocal parts. The piano part features more complex woodwind and string textures. The vocal part continues with the same lyrics.

Held! Die Kro - ne wankt! Die Kro - ne wankt! Schon

welkt an deiner Stirn— der Sieg, schon welkt der Sieg! Die Kro - ne wankt! Die
 Vel.
 C.B. cresc.

Kro - ne wankt! Die Kro - ne wankt! Die Kro - ne
 rinf.

wankt! Schon welkt an dei - ner Stirn der - Sieg! Held! Held! Die

Krone wankt! wankt! Schon welkt an deiner Stirn, an dei - ner Stirn der Sieg! Schon welkt der

Musical score for the first system, measures 1-4. The key signature is A major (three sharps). The time signature is 4/4. The vocal line (soprano) has the lyrics "Sieg! an dei - - - ner Stirn der Sieg!". The piano accompaniment includes a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte).

Musical score for the second system, measures 5-8. The key signature remains A major. The time signature is 4/4. The vocal line continues with the lyrics "Noch". The piano accompaniment features complex rhythmic patterns. Dynamics include *p* (piano), *f* (forte), and *cresc.* (crescendo).

Larghetto.

le - bet Karl! Er lebt! — Er lebt! Karl lebt! Er lebt! Sein

Larghetto. *f* *p*

Allegro come prima.

Zorn ist nicht ge - dämpft, ist nicht ge - dämpft! Sein

Allegro come prima.

Recitativo.

The musical score is written for a full orchestra and a vocal soloist. It is in 3/4 time and the key of D major (indicated by two sharps). The score is divided into two systems. The first system consists of four staves: the top staff is for the vocal soloist, and the next three are for the strings (Violins I, Violins II, and Cellos/Double Basses). The second system also consists of four staves: the top staff is for the vocal soloist, and the next three are for the strings. The vocal line begins with the lyrics 'Zorn, sein Zorn ist nicht ge-dämpft, ist nicht ge-dämpft! Und wis-set, wisset al-les, wis-set alles!'. The string parts are marked with 'cresc.' (crescendo) and 'f' (forte). The tempo is marked 'Recitativo.' (Recitative).

Allegro.

[illegible]

p (*cresc.*) (*f*)

p (*cresc.*) (*f*)

p *cresc.* *f* *ff*

p (*cresc.*) (*f*)

cresc. *f* *ff*

cresc. *f* *ff*

cresc. *f* *ff*

geht ab.

kämpft! As - - - ber - - - ta kämpft!

cresc. *f* *ff*

Siebenter Auftritt.

Günther, Rudolf.

Günther.

Kö-nigin!

Günther.

Sie ist ent-wi-chen! Ru-dolf! Ist's Schwachheit o-der See-len-grö-ße?

Pianoforte.

Rudolf.

Freund! Sie ist Mut-ter. Leb wohl! Bald wird sie den-ken wie ich, wie die-se Hel-den, wie's

col 8^{va} basso.....

Va-terland! Eh sich die Son-ne neigt, seh ich dich wie-der und sie-er-warte uns-ist dei-ne Freundin.

Chor der Ritter und des Volks.

Vivace.

Oboe I.

Oboe II.

Fagotti. *a 2.*

Corni in F.

Corni in D.

Trombe.

Timpani.

Viol. I.

Viol. II.

Violetta.

Soprano.

Der Kai - ser le - be! Der Kai - ser le - be! Er le - be, er le - be, er le -

Contra Alto.

Der Kai - ser le - be! Der Kai - ser le - be! Er le - - - - - be, er

Tenore.

Der Kai - ser le - be! Er le - - - - - be, le - be, er

Basso. *f*

Der Kaiser le - be! Der Kaiser le - be! Er le - - - - - be, le - - -

Vcl. e C.B.

Vivace.

- - - be, er le-be der Held, er le-be der Held!
 le - be der Held, er le-be der Held, er le-be der Held!
 le - be der Held, er le-be der Held, er le-be der Held!
 be, er le-be der Held, er le-be der Held!

First system of musical notation. The piano part (left) begins with a *p* (piano) dynamic, followed by a *cresc.* (crescendo) and a *f* (forte) dynamic. The organ part (right) features a *a 2.* (second ending) marking. The piano part includes a *a 2.* marking and a *p cresc. f* dynamic marking.

Second system of musical notation. The piano part (left) begins with a *p* (piano) dynamic, followed by a *cresc.* (crescendo) and a *f* (forte) dynamic. The organ part (right) features a *a 2.* (second ending) marking. The piano part includes a *a 2.* marking and a *p cresc. f* dynamic marking.

Third system of musical notation. The piano part (left) begins with a *p* (piano) dynamic, followed by a *cresc.* (crescendo) and a *f* (forte) dynamic. The organ part (right) features a *a 2.* (second ending) marking. The piano part includes a *a 2.* marking and a *p cresc. f* dynamic marking.

Fourth system of musical notation. The piano part (left) begins with a *p* (piano) dynamic, followed by a *cresc.* (crescendo) and a *f* (forte) dynamic. The organ part (right) features a *a 2.* (second ending) marking. The piano part includes a *a 2.* marking and a *p cresc. f* dynamic marking.

Sein Na - me klang: ——— Zum ver - ber - genden Hain, zum ver - ber - gen - den

Sein Na - me klang: ——— Wir sahen die Heere fliehn zum ver - ber - gen - den

a 2.
p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*
 Hain! Sein Name ist Don - - - ner-ton! Don - - - ner-
 Hain! Sein Name ist Don - - - ner-ton! Don - - - ner-

p *cresc.* *f*

ton! Klang ü - ber den blu - tigen Main! Ü - ber die Schädel der

ton! Klang ü - ber den blu - tigen Main!

To-ten hin! In den er-be-benden Hain sa-hen wir Hee-re

ff Über die Schädel der To-ten hin! In den er-be-benden Hain sa-

mancando

pp

pp

pp

pp

mancando

Hee - - - re, Hee - - re fliehn, Hee - re fliehn!

- - - hen wir Hee - - re fliehn, Hee - re fliehn!

pp

Der Kai-ser le-be! Der Kai-ser le-be! Er le-be, er le-be, er
 Der Kai-ser le-be! Der Kai-ser le-be! Er le-
 Der Kai-ser le-be! Er le-be,
 Der Kaiser le-be! Der Kaiser le-be! Er le-be,

le - - - - be, er le-be der Held, er le-be der Held!

- - be, er le - be der Held, er le-be der Held, er le-be der Held!

le - be, er le - be der Held, er le-be der Held, er le-be der Held!

le - - - be, er le-be der Held, er le-be der Held!